1: Thurston & Rangachari E,G-4,5 (no date) 1909
AW50 Badaga AW50

796 the afternoon, and, on their way back to their villages, the wants of the travellers are attended to by people posted at intervals with coffee, fruit, and other articles of food. If the Badagas have to go to a weaver's village for the cloths, the weaver is, when the order is given for them, presented with four annas, after he has bathed. When handing the money to him, the Badagas bawl out "This is the fee for making the cloths to be worn by Heththe Iramāsthi and Parasakti Parvati." On the last day of the festival, the cloths are washed, and one of them is made to represent an idol, which is decorated (782) with waist and neck ornaments, and an umbrella. All prostrate themselves before it, and make offerings of money. Fruits and other things are then offered to Heththeswāmi and some recite the following prayer. "May all good acts be remembered, and all bad ones be forgotten. Though there may be a thousand and one sins, may I reach the feet of God."

The following further information in connection with the Baireganni festival is given by Bishop Whitehead. "The people from other villages offer money, rice, fruits, umbrellas of gold or silver for the goddess, cloths, and buffaloes. The buffaloes are never killed, but remain as the property of the temple. The pūjāri calls the representatives of one village, and tells them what Hetheswāmi says to him, *e.g.*, 'This year you will have good [or bad] crops; cholera or small-pox, good [or bad] rain, (782) etc.' As the people present their offerings, they prostrate themselves, kneeling down and touching the ground with their foreheads, and the pūjāri gives them some flowers, which they wear in their hair. The people and the pūjāri play on the kombu [horn], and ring bells (535) while the offerings are being made. After the offerings have finished, all the men dance, in two companies, in

front of the temple, one shouting 'How-ko, How-ko,' and the other 'Is-hōli.' The dance was taught them by the Todas, and the words are Toda."

In connection with the Jadeswāmi festival the ceremony of walking through fire [burning embers] is carried out at Mēlūr, Tangālu, Mainelē, Jakkanāre, Tenād, and Nidugala. At Mēlūr and Tangālu, the temples belong to the Hāruvas, who carry out all the details of ceremony. The temple at Tenād is owned by the Udayas, by whom the ceremonial is performed. In other places, the celebrants are Badagas. The festival is observed, on an elaborate scale, at Nidugala during the month of January. All those who are going to walk over the burning embers fast for eight days, and go through the rite on the ninth day. For its performance, Monday is considered an auspicious day. The omens are taken by boiling two pots of milk side by side on two hearths. If the milk overflows uniformly on all sides, the crops will be abundant for all the villages. But, if it flows over on one side only, there will be plentiful crops for villages on that side only. The space over which the embers are spread is said to be about five yards long, and three yards broad. But, in some places, *e.g.*, Jakkanāre and Mēlūr, it is circular as at the Muhammadan fire-walking ceremony. For making the embers, the wood of *Eugenia Jambolana* and *Phyllanthus Emblica* are used. For boiling the milk, and setting fire to the wood, a light obtained by friction must be used. The process is known as niligolu, or upright stick. The vertical stick is made of a twig of *Rhodomyrtus tomentosus*, which is rotated in a socket in a long thick piece of a bough of *Debregeasia velutina*, in which a row of sockets has been made. The rotation is produced by a cord passed several times round the vertical stick, of

769 (493) a plantain tree. The souls of the ancestors are supposed to be reclining on the cot, resting their heads on the pillow, and chewing the plantain, while the umbrellas protect them from the sun and rain. The ear ornaments of all those who have died since the previous ceremony should be placed on the cot. "A Badaga fell and hurt himself during the erection of the car. Whereupon, another Badaga became possessed, and announced that the god was angry because a Kurumba had something to do with the building of the structure. A council meeting was held, and the Kurumba fined twenty-five rupees, which were credited to the god. Sixty-nine petty bazars and three beer taverns had been opened for the convenience of all classes of people that had assembled. One very old Badaga woman said that she was twelve years old when the first European was carried in a chair by the Todas, and brought up the ghāt to the Nīlgiris from Coimbatore. On Wednesday at 10 A.M. people from the adjoining villages were announced, and the Kota band, with the village people, went forward, greeted them, and brought them to the car. As each man approached it, he removed his turban, stooped over the pillow and laid his head on it, and then went to join the ring for the dance. The dancers wore skirts made of white long-cloth, white and cream silks and satins with border of red and blue trimming, frock dresses, and dressing-gowns, while the coats, blouses, and jackets were of the most gaudy colours of silk, velvet, velveteen, tweed, and home-spun. As each group of people arrived, they went first to the temple door, saluted the god, and went to the basement of the car to venerate the deceased, and then proceeded to dance for an hour, received their supplies of rice, etc., and cleared off. Thursday and Friday were the grandest

• (535)

769 days. Nearly three thousand females, and six thousand males, assembled on Thursday. To crown all the confusion, there appeared nearly a thousand Badagas armed with new mamotis (spades). They came on dancing for some distance, rushed into the crowd, and danced round the car. These Badagas belonged to a gang of public (782) works, local fund, and municipal maistries. On the last day a sheep was slaughtered in honour of the deity. (177) The musicians throughout the festivities were Kotas and Kurumbas. The dancing of the men of three score • (535) showed that they danced to music, and the stepping was admirable, while the dancing of young men did not show that they had any idea of dancing, or either taste or knowledge of music. They were merely skipping and jumping. This shows that the old art of the Badaga dance is fast decaying." The cot is eventually burnt at the burning-ground, as if it contained a corpse.

137 824 773 A kind of edible truffle (*Mylitta lapidescens*) is known as little man's bread on the Nīlgiris. The Badaga legendary name for it is Pāndva-unna-buthi, or dwarf bundle of food,* *i.e.*, food of the dwarfs, who are supposed once to have inhabited the Nīlgiris and built the pāndu kūlis or kistvaens.

177 The story goes that Lord Elphinstone, a former Governor of Madras, was anxious to build a residence at Kaiti. But the Badagas, who had on the desired site a (368) sacred tree, would not part with the land. The Governor's steward succeeded in making the Badaga headman drunk, and secured, for a rental of thirty-five rupees annually, the site, whereon a villa was built, which now belongs to the Basel Mission.†

(113)

* Report, Government Botanic Gardens, Nilgiris, 1903.

† E. Schmidt. Reise nach Sudindien, 1894.

241 with mixed plants are also maintained, but these gardens may be miles away from their owners' houses and on outer Nilgiri slopes. Because
423 land is divided equally among sons upon a father's death, extensive
428 land fragmantation has taken place. To prevent further fragmentation, there is now a tendency for sons to share and jointly manage land.
311 Communal pastures are close enough to permit the keeping of livestock
361 in communities. Individually owned and communal plots covered with
245 acacia, eucalyptus, and temperate fruit trees now occur near Badaga
137 communities. Due to intensive or slowly continued tempera-- forest
318 clearance, only a few small remnant patches of natural fore main on the slopes near many hamlets and villages.

The outstanding features of Badaga hamlets and villages are the
361 house-rows with compacted earth courtyards edged by low walls (Figure
351 17). House rows within a single community usually parallel each other and are frequently aligned in an easterly-westerly direction, but on
361 flatter terrain they may surround a courtyard on two sides. Because
364 the Badagas consider it sinful to throw waste water toward the sun,
783 Lord Shiva's emblem, through alignment of houses in an easterly-westerly direction housewives may throw waste water through the back door or over the front courtyard wall without throwing it toward the sun.
841 One dwelling within a community house-row is set apart as a confinement place for menstruating women or women undergoing a postnatal pollution
368 period. In addition to dwellings, house-like temples are built into
243 house-rows. Grain is threshed and agricultural produce or firewood is
313 dried on the courtyards. These also serve as playgrounds for children,
857 as sites for performance of ceremonial rites, and as dance arenas
796

[TEXT CONTINUED ON PAGE 231]

857 during festive occasions. Badaga women frequently, sometimes daily,
796 wash over sections fronting their houses with cowdung solution to keep
•535 the courtyards flattened out and cleansed. Low earthen or stone walls
956 edging courtyards define property limits and add to the privacy of
house inhabitants living within house-rows immediately below. Badaga
351 women sometimes store firewood or keep flower gardens on the wall tops,
but they are usually grass covered.

Separate shrines and temples stand in communities or on grassy
368 plots outside. Some Badagas own storage huts where agricultural
implements, fertilizer, seed-potatoes, and agricultural produce are
366 stored. Small coffee, tea, and supply shops are increasing in number
within Badaga villages. Hot beverages, as well as hotmeats, sweetmeats,
rice, and curry, are served in the coffee and tea shops. From supply
shops are obtained cigarettes, matches, grains, pulses, and vegetables.
Areca nut, betel leaf, lime, and perhaps tobacco, which are combined
and chewed, are also sold. Blacksmiths, building and supply contrac-
tors, carpenters, jewellers, and other entrepreneurs have established
368 businesses in Badaga villages. A single government office, or combin-
ation of offices such as panchayat, police, post, and telegraph offices
may also be present. Church or government schools are now located in
or near many communities.

Hamlets and villages still have circular cattle-pens built in
231 natural depressions or enclosed with stone walls, but cattle-hut con-
[361] struction is slowly leading to abandonment of the pens. Goats and
sheep are kept at night on raised platforms within goat- and sheep-
(654) huts. Monetary inducements offered by the Madras Government have

9: Natesa Sastri U-5 (no date) 1892
AW50 Badaga AW50

763 564 payment. They are the lowest of the Baḍaga castes and are regarded as the sons of the five high castes. As soon as the Toraya who carries the sad news approaches a Baḍaga village he removes his turban, so that the very sight of a Toraya without a turban on his head is a sign that he is bringing tidings of death, and the people gather round him at once and hear the news.

535 764 (648) The Kôtas, the hill-musicians, come down now with their shrill music. Then a curious dance commences and the more vehement the dance, the happier it is thought will be the soul of the departed in its transit to the other world. It lasts from morning to evening, and Torayas and Baḍagas including the near relatives of the (715) dead Baḍaga take part in the dance. No woman mingles in the funeral dance if the dead person is a man, but if the deceased [562] is a woman, one old woman, the nearest relative of the dead, takes part in it. This is as it were a notice to the mourners who come to join in the funeral as to whether the dead person is a man or a woman. If no woman is seen in the party of dancers the visitors infer before reaching the house that it is a man that is dead, while if they see a woman among the dancers they know that it is the funeral of a woman that is being performed. Only Torayas mix (648) in the dance with the Baḍagas. The Kôtas who are the musicians on this occasion are not allowed to do so, for they are considered to be of inferior, in fact, of the very lowest position. Some of the men that take part in the dance wear a curious long coat. When one has danced for a considerable time, he takes off the robe and hands it over to someone else who continues the exercise till he too has had enough of it. Whether this special dress has any peculiar 764 significance I cannot say at present. The Torayas then fetch green boughs and twigs from the neighbouring *sholas* and a car five feet long, three feet broad and eight feet high is constructed. When everything is ready all the people assembled go and show their (544) respect for the corpse by touching it on the head. The Torayas alone touch the feet and worship the departed Baḍaga, an indication that they are rather servants than equals of the departed. The corpse is then brought out of the house to a cot placed outside. The agnatic kindred then wash it by pouring water over it and decorate it. Already preparations have been made for a grand feast and before the removal of the corpse every one eats (714) his dinner, except perhaps the nearest relatives of the dead. This is to our ideas a most repulsive custom, and the only defence in favour of it is the belief they have that this feast refreshes the